

MRS. FISKE IN NEW PLAY

A black and white photograph of a man and a woman standing outdoors. The woman, on the left, is wearing a long, light-colored dress and a wide-brimmed hat, and is holding a small object to her face. The man, on the right, is wearing a vest and trousers, and is looking down at the woman. They are standing in front of a large, leafy bush or tree.

A SCENE FROM ACT I OF "THE HIGH ROAD."
Mrs. Fiske and Charles Fisher.

Edward Sheldon's "The High Road" at the Hudson Theatre —Mrs. Fiske Strong.

The "High Road" is not a "vehicle" for Mrs. Fiske, but Mrs. Fiske is a vehicle for "The High Road." And in the intention of the reviewer a better compliment could not be paid either to author or actress. The play is worth playing. Mrs. Fiske is deservedly with fine power and dramatic ability with "The High Road."

Read! is a woman, and that the chief pleasure is made for woman do not mean that this is a brief for woman's rights or that the men in the play figure only as foils. There is an all around sympathy and humanity in the writing which takes it deeper than the play which presents a theory.

During the five acts each of which represents a period of development, a character is built up. In the first act, when she is in her middle teens, she is seen to be the kind of character that is going to grow. She is not going to grow until she is twenty-five, and then crystallize.

remaining for the rest of her life a mature child. That is the usual. She is the unusual.

When Alar Wilson, a young connois-

seur of art and of life, comes to be found at the poor, hemmed-in Catskill barge where Mary Page and her father live he sees in the child something that is good enough even for his exquisite tastes—too good, in fact, to leave to the washbasin and the kitchen. She is full of rumors not only of ambition, but of poetry and imagination, all still vague, like a mirage. Over across the valley, on the side of the first mountain that shuts off the world from her, there is a pile of stones. At sunset they catch the last light. For a

Long time she has watched them at that hour, watched them turn into a palace with glowing windows, from a world of uneasy musical drifts. Is the house of mystery quite vague. She tells this fancy to Alan Wilson. He has traveled about in the "big world" and will understand. He understands very well, well enough to tell her that when she has climbed the mountain across the valley to reach the lighted palace she'll not find it there, but will see it on the next mountain beyond. The disappointment will not be great, however, because she will be able to see it more plainly and hear its music more distinctly. And each time she climbs the next mountain, she will always see the palace beyond, but always nearer.

Then the young philosopher and lover takes her away with him to start the first climb. And so she begins her life.

The cast supporting Mrs. Fiske was excellent and better trained to team work than most American companies. Charles Fisher gave a clear cut impersonation of a dry Catskill farmer. Frederick Perry, Charles Waldron and Arthur Byron maintained their parts in careful detail. Alice Kaiser's interior decorating, especially in the second act, deserves a special word of praise. The house of beautiful things was true to its ideals.

"The High Road" is the most interesting and the best worth while play of the season so far.

CAST OF "THE HIGH ROAD"

Winfield Barnes.....	Frederick Perry
Alan Wilson.....	Charles Waldron
John Stephen Maddock.....	Arthur Byron
Silas Page.....	Charles Fisher
Harvey Law.....	Harriet Clark
Alfred Davidson.....	Lewis Howard
Scott.....	Harry J. Holiday
Cornelius Murray.....	Joseph Selma

Each following act opens after skipping intervening years. The acts, in fact, show results, and for this reason are keenly anticipated. The second act discovers Mary Page three years later housed in a place of rarities in New York. Wilson, the collector, has gath-

James R. Kenyon.....	Fredek Van Hensbrey.....
Lect.....	H. Holiday.....
An Expressman.....	Charles Burleigh.....
Mary Page.....	Mrs. Fiske.....
Esther.....	Nina Melville.....

“DER BIBERPELZ”

made choice things from over all the world to set about her. In fact, they both have gathered them. They have travelled everywhere together. The end of the wonderful life has come for Mary Page. She has come to a quite extraordinary decision. She is going to leave Alan and go back to the States. The end of the marriage has grown to love and she wants to marry her amount to nothing. She realizes that a big life can be lived in the world and that she has not been living it. There has been a

growing desire to get out into it since the day her carriage was stopped in the street by the parade of the laundry strikers. She had stood up and peered over the heads of the crowd and seen that the strikers were all young girls. They were pale and poor, but very brave. They were all broken, her throat

The story follows the rise of Mary Page through her career of leader for the cause of woman's work, her triumph at the Capitol when her bill for the eight-hour day is passed; her marriage to the Governor, whom she had known in her home village twenty-one years before, and her

Miss Marie Buhre took the part of Mother Nature, thunder and rain, and a thief, with much spirit, and excellent performances were also given by Mr. Stockel, as the vain and gullible magistrate; by Mr. Olmar as Krueger, the plundered one, and by Willy Frey as the village policeman. The cast was:

Von Wehrhann, Amtsvorsteher. Otto Stöckel,
Herrn Postler. Herr Oskar Gluck
Herrn Müller. Herr Oskar Gluck.
Herrn Richter. Herr Oskar Gluck.

fight with the man who tries to keep her	Krieger, Nether.....	Max Juergens
husband from the White House by raking	Doktor Fleischer.....	Heinrich Falk
up the story of her three years with Alan	Motes.....	Helma Weber
Wilson just on the eve of election.	Frau Motes.....	Marie Buhrke
	Frau Wolf.....	Ernst Robert
In the story there is a background of	Julius Wolf.....	Elise Gardner
politics and of "causes," but these inter-	Adelheid.....	Imi Engel
	Leontine.....	

sis do not stand the front in the play. The growing and changing of character as one scene follows another is what comes to the centre of the stage.

What had those first three years of travel and unpermitted experience done for her? They had evidently pushed her roots down into the ground. They were a

Wulkow, Schiffer, Aug. Meyer, ...
Glaseapap, Amtschelber, Chudwan, Rab
Mitteldorf, Amtschelber, Willy Frey

MORSE IS BUYING CRY

Visit to London Was Not to
Seek Capital for Shipping Line.

mistake, she said, but without taking that wrong step she would never have taken the step beyond. So it was impossible to regret.

When the curtain went up on the third scene and discovered her a woman who

had fought through the ranks of laborers and become a leader of a country-wide movement, the sense that she had found herself was apparent at once. She was no longer a woman without a man, nor any longer the restless woman who was following the wrong road. But she was still the sensitive dreamer. When the Governor, who signed her